Daughters of Eve.

TWO DRAPED SKIRTS.

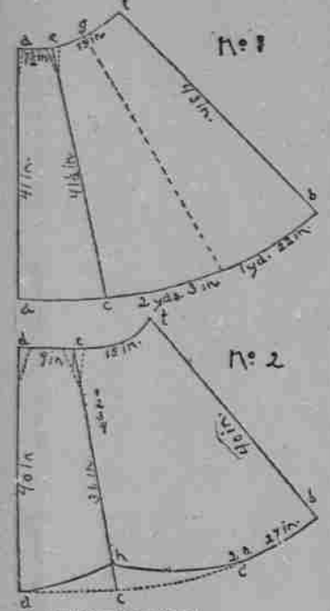
How to Cut and Make Them Without a Dressmaker.

The very latest skirts are draped. Although there are yet many gowns made without drapery, the really fashionable ones show some little, even when they are not made with double skirts both back and front. All those of us who make our own gowns will do well to drape the the new ones, even if the made-over portion of the wardrobe is more severe. Once overskirts are given a start they are apt to increase and develop for a considerable period, and the dress made with drapery will remain in style longer than the one without.

The bell shape has been revived and is worn in only slightly modified form, the very latest out. Women of fashion found its simplicity too becoming to let it easily slip away, and the very richest gowns from Paris show its graceful outlines and the bias seam up the back.

The simplest draped skirts are made with two bells, the outer being shorter and fuller than the under, and may be either all of one material or of two. The two diagrams given below show exactly how the two skirts are cut, and just wherein the difference lies.

If your material is heavy stuff and you wish the entire gown to be alike, lay it on the lining of the underskirt



1. Under Belt Skirt.
2. Over Belt Skirt.

for a distance of half a yard from the bottom and trim with braid put on in points or with a narrow ruffle at the feet.

If you wish a combination gown, choose silk, satin or velvet for the petticoat, putting it on either in deep plents or cut in the circular flounce.

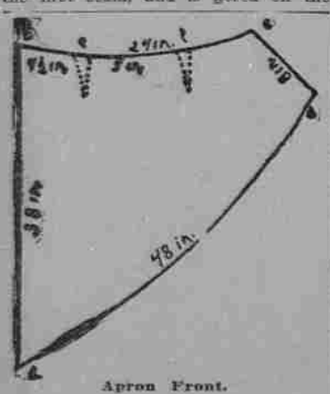
In either case face the skirt with an interlining of hair cloth for the depth of half a yard, only do not stiffen the back.

If you wish a plain skirt or use the apron front, which I describe further on, let the hair cloth extend up the back to within two inches of the belt, but do not make it deeper than eighteen inches in the front. You will find that the back widths take the desired set and that your skirt will be quite correct.

CUTTING THE UNDERSKIRT.

To cut the underskirt first get the exact length of the front and compare that with the diagram. If it is forty-one inches—the average length—you will not need to make any changes at all. If it is either longer or shorter, cut off or add to the bottom and keep the proportions and the slope always the same.

The line a—d represents the fold of the cloth and makes the center of the front gore. The line c—e represents the first seam, and is gored on the



Apron Front.

edge of the front, but straight on the edge of the back. The line d—e is straight, but he line e—f is slightly curved.

If you lay the cloth down and mark off on it the exact measurements the slope on it must be right. The fold a—d is forty-one inches, the gored edge c—e is four and one-half; the straight of the back, also c—e, is forty-one and one-half and the bias back b—f is forty-three.

If you note all this and mark it off, together with the width of a—c, the width of c—b, and the width of d—e and e—f—the same pieces—at the top you cannot possibly go wrong.

When the lining is basted on, and the two seams all stitched, try on the skirt and fit it round the waist by means of two small gores, one at d, and one at e; then gather what fulness remains at the back between the points g and f and sew on the band.

CUTTING THE UPPERSKIRT.

To cut the overskirt follow the same general rules, but note all the slight differences with care. The "little extra width" and the "little less length" are the two things that provide for graceful lines, and trifling as they seem are details that make success. The fold a—d is slightly shorter than in the underskirt, and the gore is slightly wider for its entire length as shown by the width of d—e and a—c. The back follows the same rule, and b—f measures only forty inches, while c—f and c—b are each a few inches wider.

When you have cut and seamed the cloth another difference must be made, and the slope a—h and h—i obtained, but until then the second skirt is left straight on the lower edge.

Then mark off on the seam e—c just thirty-six inches at the point. Then slope the cloth from a, and from i, when the skirt will be ready to face and to drape.

Cut the facing to a perfect fit and let it be three inches deep; then either finish with rows of stitching or with any flat trimming you may like.

Fit, with the gores, exactly to the waist, and when you have put on the band make two two-inch pleats at the points 1-2-3-4. You will find that your skirt takes a graceful fold across the front and that the under hangs a little below the upper, the whole way round.

APRON FRONT.

The apron front is very graceful and

Bell and Apron Front Skirts.

eight inches, and cut the sloped line a—d forty-eight inches, and when that is done cut along the lines indicated when you will have your perfect pattern.

The darts need not be cut, but only outlined. After the cloth is cut they can be measured and made to fit.

After lining the cloth mark the points at which the gores are taken, e and f, and with their help fit the front and sides over the hips. Gather or pleat the remaining fulness at the back into a band of the required length, and adjust over the skirt so that the two edges meet in the back.

Trim either with rows of stitching, with flat bands, or with an edging of fur.

QUANTITY OF CLOTH.

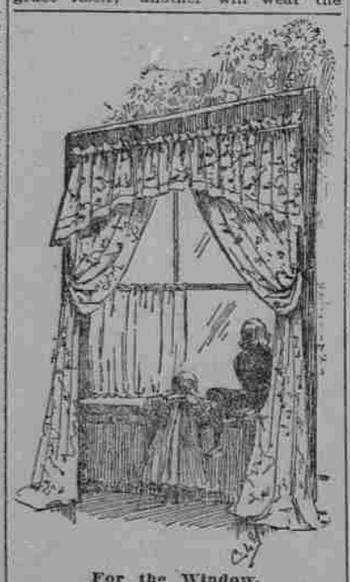
For the double skirt you will require ten yards of cloth, twenty-seven inches wide, or five fifty-four inches wide.

For the apron style you will find the same quantity, or three yards of narrow and two and one-half yards of wide necessary for the skirt proper; and just as much for the drapery as the length a—b. The pieces that cut off the length can be seamed on to make the necessary width, so that the length of the front will be required, unless the cloth is striped or has some peculiar pattern that must be matched. In that case more will be required, and you will be required to lay on the pattern and judge how much for yourself. Full directions can only be given for plain cloth. OLIVIA BELL.

WINTER DRAPERIES.

The Simple Oriental Touch Prevails —Styles for Doors, Windows, Etc.

"There is no secret to learn about draping; it is born in some folks," said the head of one of Broadway's most noted decorating houses. "Some women," he went on, "can take a newspaper, fix a knot here, a fold there, and it is grace itself; another will wear the



For the Window.

paper into shreds and accomplish nothing."

Still many things can be learned by imitation and advice, and while one women designs a mantel drapery out of a crepe shawl, others may follow who own shawls.

One end of the shawl she gathered at the left of the mantel, leaving about a foot to hang down; she then carried it along, having the fringe to fall over as a finishing. In the center she knotted it loosely, then carried the remaining end to the right of the mantel where she gave the right of the mantel heavy vase that stood there. The shawl was old rose and the mantel wood of light ash, so the effect was most happy.

"Are the cabinets so frequently made above the mantels draped?" I asked.

"Rarely ever; drapery gives a tawdry showiness to the handsome wood. Nothing should be used on mantel cabinets but bric-a-brac."

He took me into a room where draperies were exquisitely arranged copying the exhibition of the firm in Chicago, for which three prizes have been awarded. All the mantels were left bare with the exception of the silken or crepe drapery across the front, and even this was not permitted in drawing rooms.

In one instance—a dining room—the cabinet of oak had a canopy of Persian stuff over it; drawn through a ring swung from the ceiling by a steel chain, and flowing out over the cabinet, its tasseled ends coming half way down to the mantel.

HANGING OF PORTIERES.

At the doorway, instead of the conventional hanging, the portieres were swung the whole height of the wall. The rod was placed where the wall and ceiling met and the drapery fell in straight folds to the floor, simply caught back each side, just above the doorway, to show a door bracket filled with rich jars and vases. This gave a dash of color up to the ceiling.

"We consider this an especially pretty effect," the decorator continued, "particularly if a Moorish piece of open work is above the door, for then the rich colors of the portiere can be seen through the interstices, from the next room."

Many decorators do not hide any of the carving in the open work above the door when it is a good piece of work. In a single doorway in the Progress club the carved lattice work is left undraped, and only one portiere is used in the doorway. This is an extra lengthy one of exquisite Persian pattern, one long end hanging to the floor, the other loosely wrapped over the rod and falling about twenty inches down on the opposite side.

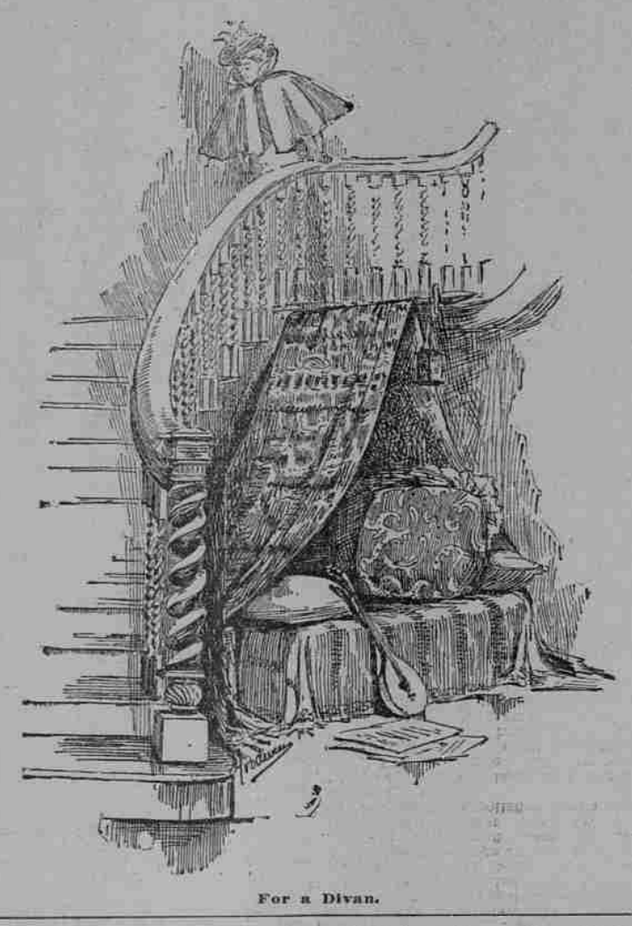
I noticed the easy Oriental touch in several of the arrangements, the effect sought being that of a piece of rich stuff thrown over a pole.

Many single doors are using only one curtain, the material bought by the yard and the fringe sewed on. No rings are used. The rod is put on inside the doorways, with space above sufficient to permit the portieres to be thrown over the pole once or twice, according to the width of doorway, one end reaching to the floor the other quite short. The fabric can be wound so loosely over the pole that the "sagging" in the centre will form graceful curves.

Double doorways, of course, use two curtains, and many are hung in the way mentioned, coming from the ceiling.

The most of them, however, are put on "movable cranes" fastened inside the doorway; these cranes, which sell for $1.65 apiece, are fastened like brackets in either side of the doorway and lack several inches of touching each other. They swing in and out with the portieres on them with the greatest convenience to passers.

Among the most popular materials for doorway curtains in drawing



For a Divan.

rooms are the French empire brocades in blue, pink or yellow, with lace curtains of fine handiwork hung over one side.

Equally high in favor are the heavy red French tapestries, used with bands of wide cream lace inserting stitched on the curtains, forming a border. This color generally matches Turkish or French decorations, and can be used with an empire curtain of pink on the other side of the folding door, as I saw it done last week in a new house, where the dining room was Turkish and the parlor empire.

If the curtains are chenille, leave a foot to turn over at the top as a finish on the side where the best effect is desired.

When the double doorways are low, Japanese rugs, such as used for divans, are swung up as portieres.

TREATMENT OF WINDOWS.

Draping remains elaborate in the four-piece style, for all "correct" windows. First comes the plain white shade, then a sash curtain of yellow silk, next dainty lace curtains of larger design, and lastly a heavy Turkish curtain of mingled oriental colors.

The lace curtains are hung plain,

For Portieres.

and the one Turkish curtain is swung over the pole in the way I have described.

Muslin and Japanese crepe seem to be the prevailing fashion for bedroom curtains.

A pretty way to hang them is adopted by Miss Kirkland, the young southern actress, whose apartment is the rendezvous for the brighter of the southern set here. Her's are of Mandarin yellow silk crepe with a crimson Bayardere stripe across, and are swung about a foot below the pole by means of a silk cord attached to the curtain, then passed over the rod, down again to the curtain and so along. Underneath, in the space between curtain and pole, hang a balance of yellow silk fastened to the rings.

The old-fashioned lambrequin had its use, and a reminiscence of it is often seen in a narrow piece of rich silk looped across the curtain in some fanciful way. When the window is a bow the silk is carried along all the windows from one pole to another, forming a continuous upper drapery.

This strip of silk is also used in the case of windows near together. Another artistic plan with two windows quite close together is to use one long curtain at each window, the two long ends hang on the outside, the short inside ends drawn together at the top between the two poles and fastened there in graceful folds. One long piece of stuff is often thus used in place of two separate curtains.

Divans are luxuriously draped, and usually in some individual manner.

Solid tapestries, Japanese embroideries and eastern rugs are used in canopies. In the home of a navy officer in Washington I saw a canopy "effect." His wife had stayed at his different stations with him all over the world, and had brought home many out-of-the-way things. This particular divan was in the hall, running along at the side of the steps, covered with materials from all over the world, even to a bandana handkerchief worn by a southern "mammy." The canopy was suspended by means of a spear from Samoa that projected from the balustrade; over the spear the Turkish drapery curved tent-like, one end of it tucked under the cushions, the other was twisted low on the balustrade. Forming a background to the divan was a series of costly heavily embroidered Chinese robes. At either end hung eastern lanterns of colored glass.

Writing of unique hangings reminds me of the portieres at the doors of a poet's winter home in Florida. The house is only a slight wooden cottage, with single doors, huge fire-places and curled pine ceilings. Over the high chimneyed mantel in the sitting room he has hung a rough tapestry, a painting on sail-cloth of a fisher girl, its only frame a rope. The portieres at the doorway are huge fishing nets swung to oars and caught back by loops of rope.

A New York girl has a unique portiere hanging between her sleeping room and bath, a piece of sail cloth on which is roughly painted the figure of a mermaid in the ocean; the curtain is tied by small loops of rope to a stout fishing pole fastened across the door, and on the bracket above are some large, exquisitely polished conch shells and star-fish.

Over on Staten Island in a smoking room I saw some odd draperies. Heavy brown linen curtains embroidered in rich colors, hung at the doors fastened to old shot guns, that having lost the necessary functions with which to kill, were tightly bracketed over the door as curtain poles. In the center of the room a massive old walnut table held a lamp constructed from the big root of a white birch. It had been peeled and polished, the trunk hollowed out, and a lamp fitted in it. The gnarled roots spread over the table, and were the receptacles of dozens of pipes and cigarette holders. All the cushions on the two canopied divans were of madras, and of heavy brown linen, embroidered like the curtains.

HARRYDELE HALLMARK.

DRESS AT STUDIO TEAS.

French Artists Adore Fashion—Parisian Women Always Chic.

Avenue du Bois de Boulogne, Paris, Dec. 1.—This is a dress at a studio tea-drinking I went to the other day. The stripe was of pale blue satin and brown velvet and it was used only for the skirt. The stripes were made to run diagonally and it was bordered with Russia sable.

Above the skirt was a Louis XV coat front of brocaded moire, shot blue and brown, with double revers, the inner ones of brown velvet, bordered with sable. This opened over a loose front as long as the coat made of overlapping ruffles of cream lace. The back was a round bodice of moire crossed by a wide belt of brown velvet. Borders of fur were on the wide collar and on the ruffles that fell softly and voluminously round the shoulders.

A half length cape of sable fur all bordered with tails lay over the back of the lady's Spanish leather chair, as she sat before a Syrian screen and drank Souchong poured out of a curious pot that formerly served a Mandarin, the artist said. Beauty enough is in this picture to grace even a Paris studio.

A HINT AS TO STRIPES.

These wide-striped satins are dangerous things for a dressmaker to play with. It takes a master hand to place it in a gown so as not to outrage the size, and it needs a woman very sure of herself to carry it off. I have spoken of this before, but the matter needs reiteration.

The dressmakers put it diagonal or horizontal, if wide enough, in the skirt, with a somewhat heavy border at the foot to serve as a frame, and the bodice is made of something else, perhaps velvet or shot silk or both.

But when the stripes are not conspicuous the same thing may be used for the whole gown, by paying attention to the composition. Here is an idea: The silk is dark blue with red lines. In the skirt the stripes are vertical and are matched in the seams, gored edges coming together; in the bodice they are vertical, drawn down in gathers under a wide belt of blue velvet, shot with red, and over the sleeves are epaulette ruffles with the lines running round. At the foot of the skirt is a border of the velvet cut to ruffle slightly without gathers. It is a pretty gown for the afternoon.

THE HISTORIC TREND IN DRESS.

As to Louis XV fashions they are more talked about than seen.

The chances are, though, that the first spring street costumes will put us all in the long vest and coat of the lords of the regency.

The only thing of that period very much in evidence yet is the stock collar, made apparently of thin muslin wound round and round the throat, with an end pulled out underneath in front and edged with lace. This neck garniture is very popular with jacket costumes.

RECEPTION DRESS OF MAUVE AND GREEN.

At this studio reception Madame S— wore a gown of mauve cloth and green velvet. It had a velvet underskirt and a cloth upper skirt of two-thirds length.

The bodice was cloth and cut decolete over a high guimpe of velvet, the cloth laid in folds across the bust, as though the bodice had been cut high and plaited down. The folds were sewed down in the middle to shape them to the figure, and entered the arm seams on each side. A wide ruffle of velvet gathered and left raw on the edge,

Worth Wrap.

bordered the decolette round the back, and passing over the shoulder followed the arm seams down the front. Wide belt of velvet.

Somebody said that Madame's gown was mixed on Tintoretto's palette. I am not sure about this, but there is no doubt that it was a fashionable combination of color, which is more to the point as a news item.

A STREET WRAP AT WORTH'S.

They are wearing the most curious garments, a sort of composite of all the cloaks ever made, so that looked at one way you seem to see a jacket from another angle it is a cape, and from still another the ghost of the old dolman rises. Are we assisting at the evolution of a new garment?

Who first thought of these mongrels

Three New Gowns.

I don't know but Worth bears some of the responsibility for their encouragement, for it was from his hands that came the one I am to describe. I chanced to see the rough draft of it in his atelier.

It is short, not more than eight or nine inches longer than the waist. The front is a loose, square looking jacket, fastened with swinging brandenburgs; the back is like a dolman and sets to the waist with a belt underneath; over the shoulders falls a wing drapery like a cape, the length

A New Costume.

of the jacket, that covers the sleeves and is attached at the back to outline a curved form seam. It is completed with a capuchin hood. Very horrible you may think. But a skilful artist knows how to reconcile all, even a jaunty military front with a back like an old woman; this was made of rich cloth, with the wings and hood lining of red velvet shot with blue, the whole bordered round with galoon in cashmere colors edged each side with fur.

But of course this sort of thing is only occasional. Most people are in capes or jackets pure and simple, and the garment will have to evolve a good ways farther before it will be regarded seriously as a new genus. At present it is rather disagreeable.

THE NEW COIFFURE.

In Paris they are combing the hair down over the ears now, and perhaps this is the most important piece of fashion news there is, for it makes a complete change in the face. We don't look exactly like our grandmothers, of blessed memory, because they brushed theirs smoothly down in one shining loop, while the idea now is to have it all fluffy and curly round the sides of the face. A brush and these new ear pads have no acquaintance at all.

The thing has come about through all the historic study of coiffure we have been doing lately. The hair dressers arranged a sequence of historic heads for the woman's exposition last year, and then they did the same thing for the dolls sent to Chicago.

Thus everybody had a chance to compare the coiffures from the Middle Ages down, and it was very generally remarked that those which fell round the ears were most becoming and most artistic. Then the hair suddenly tumbled with an effect so novel as to be almost startling.

It is only the front that is altered. The hair must be very light and waved throughout, to make the fashionable coiffure. The side hair is drawn down loosely over the ears, and the whole is gathered up into a light knot near the crown of the head. The top hair, behind the frizzes, if there are frizzes, is rolled over the fingers to make a puff which goes to swell the size of the knot.

If one hasn't much hair it is necessary to learn the knack of rolling strands of the back hair into these little puffs and pinning them to simulate coils.

The coiffure with French people is the key to the toilette. They give an attention to it that has scarcely been thought of in America, where a careful brushing and a little crimping suffices. Our ideal goes not much farther than neatness, but your French woman's idea of a coiffure is something designed in form and artistic in itself, and if satisfied in this particular she feels herself presentably dressed whatever her gown may be.

Frenchmen, I have observed, when they discuss a woman's toilette, always begin with the hair, and whether it is well or mal coiffed settles their opinion of the dress. The number of hair dressers' shops in Paris is amazing to a stranger, scarcely a street being so poor or remote that it hasn't one or more. All of which indicates a specialty in the art of dress in France, which we have scarcely yet touched.

FLORIANE.

AMERICAN BREAD.

Strange Food Described in an English Newspaper—"Dyspepsia."

Much that is instructive is to be learned on the subject of American bread, of which there is a greater variety than most English people are aware of. For example, a favorite bread in the United States is that known as "dyspepsia." Wheat meal rather coarsely ground is mingled with yeast and a small quantity of molasses with a teaspoonful of "saleratus," or prepared carbonate of soda with salt, which has the effect, when mixed with the flour in baking, of evolving a cabonic acid gas on the addition of water, and so making the bread light.

Then our Transatlantic kinsmen make a most tasty bread of one-third of Indian meal with two of rye. They make, too, another kind of bread without yeast, scalding the Indian meal with a little salt and adding as much cold water as will make it rather warmer than new milk, then stirring in wheat flour and setting it by the fire to raise. In three or four hours, if carefully turned, the dough will raise and ferment as though it had been set with hop yeast. Furthermore, there is rice bread. The rice is boiled soft, mixed with leaven and flour is worked in. From American bread the transition to cakes is easy. Yeast cakes are made from hops boiled and stirred up with wheat or rye meal. The cakes are laid on a smooth board, pricked with a fork, placed in a dry store room, exposed to sun and air, and turned every day. They will be dry in a fortnight, and will keep a year. Two of them will raise a peck of flour. The well known buckwheat cakes are made of buckwheat flour mixed with lukewarm milk and a teacup of yeast, while "flannel" cakes and "waffles" consist of a batter of milk and flour, to which are added butter and eggs. Yet another kind of American bread, almost unknown in this country, and very light and pleasant to the taste, is made from a mixture of apples and flour, in the proportions of one part of the fruit to two of the meal. The usual quantity of yeast in making common bread is employed. When the dough is set it is put into a proper vessel, and allowed to raise for eight or ten hours, and is then baked in long loaves. Very little water is needed, and none at all if the apples are very fresh. Indian griddle cakes are prepared from Indian meal, flour, milk and eggs; while "short cake," "milk toast," "milk rolls," and "brioche rolls," which punctually make their appearance at most American breakfast tables, resemble, to some extent, the light cakelike bread for the manufacture of which Vienna has become so favorably distinguished. English tourists in America frequently complain that the bread is too sweet, and Brother Jonathan has sometimes been accused of putting sugar in his household bread. The charge, nevertheless, has been indignantly repudiated by American bakers who allege that the saccharine taste of their loaves arise from the circumstance that they have the best flour in the world, and that good flour is naturally sweet.—London Telegraph.